1985.0215, The Oregonian, P E4

Movies

AMADEUS — Exhilarating, engaging, historically whimsical and slightly overlong Milos Forman film based on rivalry between giant talent Mozart and more popular and powerful but mediocre Antonio Salieri, the latter telling the story in flashback 35 years later. Film is really about Salieri's misguided sense of religion and the divine distribution of talent among mortals, and playwright-scenarist Peter Shaffer provides not only challenging ideas but witty dialogue. F. Murray Abraham is outstanding as Salieri, reason enough to see the film. Tom Hulce is good as Shaffer's Mozart. Music is adroitly used, and cinematography is beautiful. **PG** for Mozart's bawdy jokes, brief nudity, sexual references. Multiple

BEVERLY HILLS COP — Eddie Murphy in action-packed comedy adventure of Detroit slums cop Murphy who takes vacation in snooty Beverly Hills to track the killers of a friend. While there he runs afoul of the rich and famous as well as the preppie Beverly Hills police in a hilarious culture clash. Written by Dan Petrie Jr. and directed by Martin Brest, this film confirms that Murphy is a first-class comic actor. Judge Reinhold (that's a name) is good as naive detective who catches a little street smartness from Murphy. **PG** for brief but strong violence, profuse profanity. Multiple.

THE BREAKFAST CLUB — Molly Ringwald, Ally Sheedy, Emilio Estevez in John Hughes comedy-drama of five high school kids in Saturday detention who evolve into encounter group in which they face and understand the hypocrisy of teachers, the false and empty lives of their parents and the artificiality of their own social practices. Well acted but writing is terribly contrived; the kids sometimes look more like engineered prototypes than characters, and commercial manipulation of material too transparent, although perhaps not to its intended audience of high schoolers. **R** for language, sexual discussions.

CARMEN — Julia Migenes-Johnson, Placido Domingo in Francesco Rosi's superb film of Bizet's opera. It is brilliantly sung and performed musically, yet it works as an exciting and gorgeously filmed movie, with images reminiscent of Goya and Dore. Migenes-Johnson is outstanding, a good dramatic actress and a very sexy and compellinhg Carmen. Domingo is also fine, and they perform well together. **PG** for smouldering sexuality, mild violence. Mortand in Dolby stereo surround sound.

CITY HEAT — Clint Eastwood, Burt Reynolds in comedy adventure of big city detective and private eye in the '30s. Plot's a bit obscure, but Reynolds and Eastwood are fine individually and together. So-so spoof works well because of them and director Richard Benjamin. **PG** for language, violence. Multiple.

THE COTTON CLUB — Francis Coppola's romantic melodrama of gangsters and entertainers whose headquarters is legendary Harlem nitery. The Cotton Club doesn't look like a $47 million project, and it's choppy and episodic. But it's well acted and has great energy, smoldering emotion and offbeat humor that makes it worth seeing. Good performances by Richard Gere, Diane Lane, Gregory Hines, James Remar, Nicholas Cage, Julian Beck, Fred Gwynne, Bob Hoskins. Production design and dark cinematography recall "The Godfather." **R** for violence, language, mild sex. Multiple.

DUNE — David Lynch's film of Frank Herbert's famous novel is visually rich and well acted. Photography is dark and often sinister, and the production design is replete with great and small details. The story is complex and moves steadily. The problem is the obvious one: there is enough story for 18 or 20 hours of film, and Lynch has told it in 140 minutes. It's a brooding but interesting 140 minutes, but story is very hard to follow. **PG** for mild sex, ongoing sexual symbolism, cruelty, violence. Multiple

THE FALCON AND THE SNOWMAN — Timothy Hutton, Sean Penn in Arthur Schlesinger film based on true story of Christopher Boyce and Daulton Lee who got involved in selling American diplomatic secrets to the Soviets for vastly different reasons, even though they were lifelong friends before teaming up on the espionage scheme. Film is both social commmentary and character study. **R** for language, adult themes, drugs.

FAST FORWARD — Cast of unknowns, including former Portlander Tamara Mark in Sidney Poitier film about Sandusky, Ohio, dance troupe that troupes off to New York to make its mark, not unlike the Muppets taking Manhattan. Contrived, silly, satirically predictable story, but it was only meant to provide brief interludes between the dancing, which is lively and energetic. **PG** for language, brief violence.

THE FLAMINGO KID — Matt Dillon, Richard Crenna, Hector Elizondo in nostalgic dramatic comedy of Dillon's introduction to elements of the adult world as he works at a Long Island, N.Y., resort called the Flamingo. A bit predictable, but well acted and amusing. It's the closest Dillon's come to playing a normal kid, and he's not bad. Crenna is good as a Music Man type who may or may not be a criminal con man. **PG** for mild language, sex references, multiple.

THE GODS MUST BE CRAZY — South African film written and directed by Jamie Uys about comedy of errors resulting when Kalahari bushman tries to return sacred artifact (Coke bottle) to the gods at the same time bandits are fleeing through the area, and young couple are beginning to discover romance while coming in contact with bushman and bandits. Cute and amusing if you don't look too deep; contrived but clever. **PG** for violence and tension with bandits, skimpy attire on heroine. Fine Arts.

HEAVEN HELP US — Kevin Dillon, Donald Sutherland in comedy of sexual awakening and mischief in boys' Catholic boarding school. **R** for sex, language, mischief. Multiple.

THE KILLING FIELDS — Sam Waterston, Haing Ngor, John Malkovich in Roland Joffe film adapted by Bruce Robinson from New York Times writer-editor Sydney Schanberg's non-fiction article "The Death and Life of Dith Pran." Story is about Schanberg and his Cambodian colleague during the Khmer Rouge takeover of Cambodia, Schanberg's unsuccessful efforts to get Dith Pran out with himself and finally Dith Pran's four years in Khmer Rouge captivity. Film is well acted and brilliantly staged and filmed, with effectively moody musical score by Mike Oldfield. Film is 142 minutes of almost unrelieved tension despite foregone conclusion. **R** for language, cruelty, impressively vivid scenes of combat and fall of Cambodia.

THE MEAN SEASON - Kurt Russell, Mariel Hemingway, Richard Jordan in suspense adventure of Miami newspaperman lured into case by serial murderer who calls him with information, giving each unusual media exposure. Film begins as thoughtful examination of journalistic dilemma and ethical problems, then becomes straight melodrama with action contrivances. Still, it's tense and well acted. **R** for mild sex, brief but intense violence, language.

MICKI & MAUDE — Dudley Moore, Amy Irving, Ann Reinking, Richard Mulligan in Blake Edwards comedy of married man who wants to be a father. When he gets girlfriend Irving pregnant, he marries her, planning to divorce lawyer Reinking. When she too gets pregnant, he stays married to both. Contrived, often tedious comedy is mildly relieved by good performances by Moore, Irving and Mulligan. Crucial question is long-term results for father, mothers and children, which Edwards glosses over unconvincingly in nasty ending that seems like synopsis of a sequel. **PG-13** for mild language, sex. Multiple.

MISCHIEF — Doug McKeon, Chris Nash, Kelly Preston, Catherine Mary Stewart in film directed by Mel Damski based on incidents from producer Noel Black's adolescence in 1956 Ohio. McKeon plays lad in peril of becoming a nerd. Nash is in danger of becoming a delinquent. Together, with coincidental help from the girls, both grow up a little. Generally thoughtful coming-of-age dramatic comedy with unfortunate sops to the "Porky's" crowd tha threaten to neutralize the rest. Thoughtful aspects make the stupid parts worth enduring. **R** for language, sexual initiation that is funny, sensitive and very sexy. Multiple.

MRS. SOFFEL — Diane Keaton, Mel Gibson in beautifully filmed, well acted drama based on real case of warden's wife in 1901 who helped two death row prisoners escape and fled with them. Film offers not the slightest sense of real insight into bizarre incident, but it is recreated attractively. **PG-13** for violence, sex. Multiple.

A PASSAGE TO INDIA — Judy Davis, Victor Banerjee, Peggy Ashcroft, James Fox in superb, sensitive adaptation of E.M. Forster novel; written, directed and edited by David Lean. Mystery of India is enacted in hypersensitive young Englishwoman whose anxieties and phobias escape her, causing sensational trial for attempted rape, and possible political violence. Story illustrates inability of two cultures to comprehend one another despite 200 years of intermixture. Neatly acted, beautifully filmed intimate epic is Lean's best since "Lawrence of Arabia." **PG** for sexual references, mild violence. Music Box.

PHAR LAP — Tom Burlinson, Ron Liebman in Australian film about career of legendary but real horse named Phar Lap who, after a dismal start suddenly could hardly be beaten. Yet like perfect element in a fable, Phar Lap's phenomenal performance inspires not happiness but suspicion, resentment and scheming. It brings out the best in some, the worst in others. Written by David Williamson and directed by Simon Wincer, the film is more about the people and events around the horse than the horse himself, making it far more interesting than a mere sports story. **PG** for mild language, moderate violence. Movie House.

PROTOCOL — Goldie Hawn was a silly girl who turned into a fine soldier in "Pvt. Benjamin" and a sheltered wife who turned into a fine leadman in a factory in "Swing Shift." Here she plays a careless young waitress who becomes a diplomat. Ultimately extremely stupid story, with serious confusion about whether Hawn plays a dumb broad or a smart cookie, but there are many amusing moments along the way. **PG** for mild language, sex references. Multiple.

THE RIVER — Sissy Spacek, Mel Gibson, Scott Glenn in Mark Ryden film about farm family struggling to save home and farm from both flooding river and threat of foreclosure. Gorgeously filmed, but slow and somewhat confusing story, glutted with symbolism. Hero Gibson seems noble but pigheadedly wrong; villain Glenn seems nasty but right on issue of fighting the river. Spacek is good in terribly underwritten role. **PG-13** for brief sex and nudity, language, brief violence. Multiple.

STARMAN — Jeff Bridges, Karen Allen in romantic adventure with many funny moments about interplanetary visitor (Bridges) who visits earth and takes the form of Allen's late husband to get to rendezvous point to be rescued by his own people. On 2,000-mile trip, the two get intimately acquainted and have a series of odd experiences. Plot bears no scrutiny at all, but Bridges and Allen are great together, and film has fine moments of humor and suspense. All directed by John Carpenter in change of pace from his more intense suspense films. **PG** for mild sex, violence, language.

STRANGER THAN PARADISE — John Lurie, Eszter Balint, Richard Edson in extremely offbeat, extremely delightful and affectionate parody of Eastern European cinema set in New York, Cleveland and some vague place in Florida. Black and white film is done in single-take tableaux, as if Yosujiro Ozu had made a Hungarian film in the late '50s about three determined but slightly dim travelers who take an impulsive road trip. Deadpan style makes it hilarious from start to finish. **PG** for mild language. 5th Avenue Cinema.

TURK 182 — Timothy Hutton, Robert Urich, Robert Culp in comedy adventure of young man who becomes one-man crusade to topple corrupt New York City government to secure rights denied his fireman brother after on-the-job disability. **PG-13** for language, vulgar humor, violence.

2010 — Roy Scheider, John Lithgow, Bob Balaban, Keir Dullea, Helen Mirren in writer-producer-director-cinematographer Peter Hyams' film of Arthur C. Clarke's sequel to Clarke and Stanley Kubrick's "2001: A Space Odyssey." It is technically a worthy sequel, and it is well acted and splendidly photographed. However, a disappointing finale awaits. See the movie, then read the novel. Hyams could have had a far superior film had he just filmed the book. **PG** for mild language, tension, violence. Multiple.

WITNESS — Harrison Ford, Kelly McGillis in good, tense Peter Weir film about Philadelphia police detective forced by wounds to hide out in rural Amish community while crooked cops he was after come after him. Romance inevitably rises between Ford and mother (McGillis) of boy who witnessed a murder. This is Ford's best work outside the "Indiana Jones" and "Star Wars" movies; he and McGillis (and Weir) create an exciting, tender (and virtually hands-off) relationship almost totally without discussion. **R** for language, violence, tension, brief nudity. Multiple.

Films listed and rated by Ted Mahar.

Hemingway eyes hit

LOS ANGELES (AP) — Mariel Hemingway, who has two new films coming up, is pleased at a new turn in her career.

"Do you realize they're now writing about me without adding 'the sister of Margaux' or 'the granddaughter of Ernest'?" she said.

Hemingway, 23, added: "What I need now is a hit movie."

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8:45 THE COTTON CLUB 2 Academy Award Nominations
plus Burt Reynolds & Clint Eastwood in CITY HEAT 7:00 & 11:00

11 ACADEMY AWARD NOMINATIONS
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PG
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GRESHAM CINEMA 667-3292 221st & SE BRNSD 5:45-8:00-10:10
JANTZEN BEACH 289-8889 JANTZEN BEACH 5:45-8:00-10:15
BROADWAY 223-7343 BDWY AT SALMON 5:50-7:50-9:50
EASTGATE 777-3891 2025 SE 82nd 6:00-8:00-10:00
SOUTHGATE 653-1122 MILWAUKIE 5:45-7:45-9:45
(also in Vancouver Mall Cinema 206-256-0000)

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The ROSEWAY 72nd & Sandy 281-5713
Katharine Hepburn - Peter O'Toole
THE LION IN WINTER 7:00
Anne Bancroft - Dustin Hoffman
THE GRADUATE 9:30

TUALATIN CINEMAS 692-5000
WALT DISNEY'S Pinocchio G 6:00 8:00
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PROTOCOL PLUS DUDLEY MOORE Micki & Maude PG-13
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AVALON 238-1617 S.E. 35TH & BELMONT 99¢
FLAMINGO KID 3:25-7:00-10:30
CITY HEAT 1:30-5:10-8:45
GHOULIES 2:45-5:50-9:00
JOHNNY DANGEROUSLY 1:10-4:15-7:20-10:30
THE TERMINATOR 3:00-6:45-10:30
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THE GODS MUST BE CRAZY

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C PASSAGE TO INDIA -PG- 8:00
C HEAVEN HELP US -R 7:30-9:45
C WITNESS -R- 7:10-9:30
C MISCHIEF -R- 7:15-9:15
C VISION QUEST -R- 7:10-9:20
AMADEUS -PG) 8:15 (11 Oscar Nominations!)
TANASBOURNE TOWN CENTER 645-4611 SUNSET HWY & SW 185th
C BREAKFAST CLUB -R- 7:15-9:15
C MEAN SEASON -R- 7:00-9:15
C BEVERLY HILLS COP -R- 7:30-9:45
BAGDAD TRI—CINEMA 239-2685 SE. 37th & HAWTHORNE
THE KILLING FIELDS -R- 5:00-8:00 (Dolby Stereo)
FALCON & the SNOWMAN -R- 4:30-7:00-9:30
MRS. SOFFEL -PG13- 7:00-9:15 (Mel Gibson)
MORELAND 236-5257 S.E. MILWAUKIE & BYBEE
Bizet's CARMEN -PG- 5:00-8:00 (EXCLUSIVE!)
5th AVE CINEMA TWIN 224-6038 SW 5th at HALL
STRANGER THAN PARADISE -R-7:00-8:45-10:30
AMADEUS -PG- 8:15 (Elizabeth Berridge)
104th ST. DRIVE-IN 760-2488 10401 SE POWELL
C Beverly Hills Cop -R- + AMATUER (gates 6:45/$6 a car)
C TURK 182 -PG13- plus: Romancing the Stone (AM radio)
VANCOUVER MALL 206-254-0000
C VISION QUEST -R- 7:10-9:20
C BEVERLY HILLS COP -R- 7:15-9:30 (Eddie Murphy)
C WITNESS -R- 7:00-9:15
C MISCHIEF -R- 7:00-9:00

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